ART GALLERY OF ONTARIO

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Focus on Canada's Cultural Property Program

Lost Heritage Regained

THE RESPONSIBLE ADMINISTRATION OF INTERNATIONAL traffic in movable cultural property has long been an issue of worldwide concern. In 1977, with the passing of the Cultural Property Export and Import Act, the government of Canada introduced new laws that protect the country's cultural heritage and give cultural institutions an active role in the process. The exhibition *Lost Heritage Regained: Works of Art Repatriated with the Assistance of the Government of Canada's Cultural Property Program* traces the AGO's decade-long co-operation with the Cultural Property Export Review Board. Trier Galleries; January 25 – March 25; organized by the Art Gallery of Ontario.

BY KATHARINE LOCHNAN AND DENNIS REID

Robert C. Todd's *The Ice Cone, Montmorency Falls, Québec*, of about 1845, purchased in London late in 1987, is the most exciting addition to the Gallery's growing collection of 19th-century Canadian painting in recent years. A rare canvas of exquisite quality, it belongs to a small group of pictures by Todd that are essentially portraits of prize teams and custom-built sleighs posed on the frozen ice of the St. Lawrence in front of Quebec City's favourite Sunday-afternoon resort. Taken home to England by the British army officer who commissioned it, the painting surfaced on the British market a century and a half later. Speed is essential when acquiring works of art in such circumstances, not only to beat competitors, but also to get the work before restoration, which, when undertaken with the art market in mind, is often more cosmetically extensive than is appropriate for a museum collection. Because of a Canadian government assistance program that is not as well-known as it should be, the Gallery was able to augment its available acquisition funds, raised through an annual campaign, and negotiate the purchase just in time. Now cleaned and restored by a skilled member of the AGO's conservation department, Todd's painting, a sparkling national treasure regained for Canada, is being presented publicly for the first time in *Lost Heritage Regained*, an exhibition of choice items from the AGO's collection that have been purchased over the past decade with the assistance of repatriation grants from the minister of communications on the recommendation of the Canadian Cultural Property Export Review Board.

The Cultural Property Export and Import Act (Bill C-33), which came into force in September 1977, is designed both to protect the national heritage and to facilitate Canada's participation in the responsible administration of the international traffic in cultural property. Although long overdue – more than 130 countries already had such laws in place – the Canadian law was able to benefit from the experience of others, presenting an approach based on a voluntary system of controls that includes substantial incentives for those affected directly by the legislation. According to the terms of the act, anyone wishing to export Canadian works of art of historical interest or significant non-Canadian works that have been in the country more than 35 years must apply for a permit. Applications are reviewed by designated expert examiners, and if the work in question is deemed of sufficient importance the permit may be delayed in order to give a Canadian public institution the opportunity to acquire it. To assist such purchases, the act provides for funds to be voted annually by Parliament to provide emergency loans and grants of up to 75% of the price to institutions whose own funds are inadequate.

In addition, the review board is empowered to certify cultural property of outstanding significance and national importance of any age or origin that has been sold or donated to a designated institution, certification that exempts the transaction from capital gains tax and, in the case of a donation, allows the full fair market value of the gift to be applied against taxable income, not subject to the usual 20% limit on claims for charitable donations. This provision, designed to stimulate gifts of significant cultural property to public institutions, has been the most popular aspect of the act and, given the dramatic escalation in the prices of works of art in recent years, has become an essential means by which the public custodians of our cultural institutions have been able to continue to build the collections in their care.

Less well known but just as important to collection building has been the aforementioned emergency purchase fund, established to assist institutions in acquiring national treasures whose export has been blocked and, under a farsighted provision of the act, those that, though already outside the country, still meet the criteria of outstanding significance and national importance. Such instances are relatively rare, and the certification of donations remains the most extensively used provision of the act. Repatriation, nonetheless, has become an essential tool for the responsible management of the cultural patrimony, and the exhibition *Lost Heritage Regained* has been organized to show the importance of the federal government's assistance with repatriation purchases in collection building at the AGO.

The first work acquired by the AGO with the help of the program was the original oil sketch for the most popular painting in the Gallery's collection, Paul Peel's *After the Bath* of 1890, acquired in California in 1980 from a relative of a descendant of the artist. Later that year, another grant under the program made possible the purchase from a New York dealer of five watercolours and drawings by the fascinating mid-19th-century Canadian artist William G. R. Hind, work he produced as official artist on an 1861 expedition into the interior of Labrador led by his brother, the famous University of Toronto professor and explorer Henry Youle Hind. Vividly descriptive, expressive renderings that are among the most intensely original works of art produced in Canada at the time, they had left the country in 1967, when the famous Reford collection of Montreal was put up for sale.

Recently the program has made it possible for the Department of Prints and Drawings at the AGO to bring back to Canada part of the earliest important collection of international modern art assembled in

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All works of art illustrating this article were purchased by the AGO with the assistance of the Government of Canada through the Cultural Property Export and Import Act.

Right: Robert Clow Todd (Canadian, 1809–65), *The Ice Cone, Montmorency Falls, Québec*, c. 1845; oil on canvas, 51.2 x 67.9 cm. Purchase 1987.

Below: E. H. Varley (Canadian, 1881–1969), *Study for "Dharana,"* 1932; graphite on board, 31.0 x 38.0 cm. Purchase 1985.

Left: Paul Gauguin (French, 1848–1903), *Manao Tupapau*, 1895; colour woodcut on wove paper, 20.5 x 35.5 cm. Purchase 1987.

Right: Edgar Degas (French, 1834–1917), *Danseuse vue de dos. 'Grand battement à la seconde,'* black and white chalks on green laid paper, 30.6 x 24.0 cm. Purchase 1988.

Collecting Inuit Art at the AGO

The Past, the Present and the Future

BY NORMAN ZEPP

THE HISTORY OF INUIT ART COLLECTING BY THE ART Gallery of Ontario was initially dictated more by chance than by design. Sporadic and limited activity resulted in the acquisition of only 10 Inuit works prior to 1978. In 1954 the Canadian Collection Committee approved the purchase of the Gallery's first piece of Inuit art, *Woman Holding a Fish*, by Pinnie Nuktialuk of Inukjuak. A second piece, *Hunter*, by Peter Qiluqi of Povungnituk, was acquired in 1957. Both works were obtained through the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art. In 1960, the first annual catalogued collection of Eskimo graphics, produced in Cape Dorset in 1959, was released. An exhibition of these works hosted by the Gallery appears to have generated such enthusiasm that the newly formed Canadian-American Collection Committee used the J. S. McLean Canadian Fund to acquire six works. Included were the now famous *Polar Bear and Cub in Ice* by Niviatsiak, Ipeelee Osuitok's *Four Musk Oxen* and *Bird Dream Forewarning a Blizzard* by Tudlik.

This promising, though modest, collecting activity ceased for the next 16 years, paradoxically at a time when there was an efflorescence of artistic activity in the North. In the South, however, it was a time of evaluation, of ongoing discussion as to the place of Inuit art in our institutions. Debate within the Art Gallery of Ontario – over whether to expand its collection and exhibition activity in this area – intensified in response to pressures from outside the Gallery.

The first exhibition of Inuit art organized by the AGO, *The People Within*, occasioned the next acquisition. Exhibition producer Reissa Schrager enthusiastically recommended that one of the major pieces featured in the exhibition, a tapestry by the renowned Jessie Oonark, be considered for purchase. This tapestry catalyzed ongoing discussion regarding the status of Inuit art at the AGO, and the Contemporary Collection Committee, which at that time was responsible for Inuit acquisitions, sought a clear policy from the board of directors regarding Inuit acquisitions before it would approve the purchase. Because such a policy was not forthcoming, this important piece was added to the collection in 1977 only through the use of a discretionary purchase fund, and the issue remained unresolved.

The first gift of Inuit art, a sculpture by Peter Inukalla, was accepted in 1976, and was followed by a portfolio of six works, *Art of the Eskimos*, issued by the World Wildlife Fund. Donated by Mrs. Richard M. Ivey and featuring works by Kenojuak Ashevak, Peter Pitseolak and Kananginak Pootoogook of Cape Dorset, it was accepted by the Print and Drawing Committee in 1978, a watershed year in the development of the Inuit collection.

Belated involvement in the area of Inuit art meant that the Gallery, like many institutions, had to depend on donations from private collectors in building a significant public collection. Near the end of 1978 the Contemporary Collection Committee accepted a major donation from the Klamer family that forever altered the Gallery's relationship to Inuit art. The 304 sculptures, 297 prints and drawings and four tapestries transformed the collection with a single stroke. *Seven Caribou* by Parr, *Owl* by Kenojuak Ashevak, *Drum Dance* by Luke Iksiktaaryuk, *Migration* by Joe Talirunili, *Figure with Ulu* by Aqjangajuk Shaa and *Caribou Head* by Osuitok Ipeelee reflect the scope and quality of this legacy.

The appointment of Norman Zepp as curator of Inuit art at the AGO in 1988 signalled the affirmation of the Gallery's full commitment to the collecting and exhibiting of Inuit art. Zepp was formerly director of the Thunder Bay Art Gallery and curator of exhibitions at the Mackenzie Art Gallery in Regina, and his dedicated interest in the art and life of the Inuit was shaped during his postgraduate studies with George Swinton at Carleton University. At the Mackenzie Art Gallery he was instrumental in adding contemporary Inuit art to that institution's collecting activity, and he acquired several important Inuit works for the collection as donations and organized travelling exhibitions featuring the work of Inuit artists. Over the years Zepp has often served as an adviser on issues surrounding Inuit art and has written extensively on the subject.

Top left: John Kavik (1897–) Rankin Inlet, *Somersaulting Man: As I Think of Myself*, 1964; black stone, 16.5 x 10.5 x 8.4 cm. AGO, Williamson Collection of Inuit Sculpture, 1989.

Top right: Shorty Killiktee (1949–) Lake Harbour, *Spirit with Young*, c. 1969; green stone and ivory, 24.5 x 14.3 x 14.4 cm. AGO, Klamer Family Collection, 1978.

Left: John Pangnark (1920–1980) Eskimo Point, *Figure*, 1974; grey stone, 23.0 x 21.0 x 12.0 cm. AGO, Gift of Samuel and Esther Sarrick, 1989.

The acceptance of the Klamer Collection resulted in the hiring of Jean Blodgett as adjunct curator in 1980 to ensure the ongoing display of Inuit art at the Gallery. Blodgett was instrumental in the further development of the collection and in laying the groundwork for the eventual establishment of an Inuit art department. In 1983, the exhibition *Spirits and Transformations* was produced for the provincial extension program. In the same year, Blodgett organized the international travelling exhibition *Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art*, which was followed by an exhibition of carvings, *Augustin Anaitiuq*, for provincial tour in 1985, and *North Baffin Drawings*, for a national audience in 1986.

It was not until 1988, however, when Samuel and Esther Sarick decided to donate more than 1800 Inuit sculptures and 1500 prints and drawings to the AGO, that the Gallery made a total commitment to Inuit art. One of the largest concentrations of contemporary Inuit art assembled by private individuals, the Sarick Collection represents over 400 artists from 33 communities across the Arctic. Over 20 years of informed collecting resulted in a collection that reflects virtually all aspects of contemporary Inuit artistic activity and includes works by all of the North's major artists. Of particular note is a concentration of works by such notables as Karoo Ashevak, Judas Ullulaq, Mark Tungilik, Lucy Tutsweetok, Andy Miki, John Pangnark, George Arlu, John Kavik, John Tiktak, George Tataniq, Davidialuk Alasua Amittu, Joe Talirunili, Latchalassie Ashevak, Kiawak Ashoona, Osuitok Ipeelee, Sheokjuk Oqutaq, Aqjangajuk Shaa, Pauta Saila, Abraham Anghik and David Ruben Piqtoukun.

The Art Gallery of Ontario responded to the Saricks' initiative by establishing a permanent exhibition space for Inuit art, creating an Inuit art department and hiring Norman Zepp as a full-time curator of Inuit art. At the same time, the AGO's resources for Inuit research were greatly augmented by Toronto art

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LOST HERITAGE continued from p. 1

Toronto, formed largely during the late 1920s and early 1930s by Dr. Harold Tovell and his wife, Ruth Massey Tovell. Active friends and supporters of the Gallery, the Tovells and two of their sons, Vincent and Walter, donated a number of works from the family collection over the years. It was only as a result of preliminary research on the extent of the original collection, however, that it came to the attention of the curators that an important 1895 colour woodcut by Paul Gauguin, *Manao Tupapau*, was in the possession of a third son, Dr. Harold M. M. Tovell of New York. He had not only the Gauguin print, but also a very fine chalk drawing of a ballet dancer by Edgar Degas, a brilliant Rouault watercolour, a 15th-century North Italian illuminated initial, lithographs by Matisse and Isabey and engravings after Brueghel, all part of the original Tovell collection and now, thanks to the repatriation program, all reunited with other works from the same superb collection, filling a number of gaps in the Gallery's holdings and providing a more complete picture of progressive taste in Toronto than was formerly possible. On another occasion, after reviewing an application for the export of a particularly brilliant impression of James McNeill Whistler's etching *The Two Doorways*, the curator of prints and drawings felt that it should remain in the country. The AGO has the most comprehensive collection of Whistler's prints in Canada but lacked a Venice etching of this type. The owner was happy to see the work sold to the Gallery, and once again the federal government assisted with a grant.

Federal grants under the repatriation program have been most important, however, in both broadening and deepening the AGO's collection of Canadian historical art. The prevalent artistic activity in pre-Confederation Canada was watercolour painting by soldiers or colonial officers on brief postings. These and slightly later works of a similar nature turn up periodically on the London and New York markets, and with the help of the program the Gallery has been able to take advantage of such opportunities to develop this hitherto neglected area of the collection.

Other repatriations made possible by grants under the program include a group of drawings by Emily Carr, LeMoine FitzGerald and F. H. Varley – a stunningly beautiful pencil drawing related to his famous painting in the collection, *Dharana*. These works were collected in the mid-1930s by an American, John Davis Hatch, Jr., who was director of the Seattle Art Museum from 1929 to 1931 and later travelled in Canada as a museum consultant. Then there is Lucius O'Brien's magnificent *Northern Head of Grand Manan* of 1879, the first major oil by the artist to enter the collection when it was acquired with the assistance of the program in 1982. From the collection of George Brown, one of the Fathers of Confederation and the founder of the *Globe* in Toronto, it had hung in his home on Beverley Street (recently restored to its original splendour by the Ontario Heritage Foundation), just two blocks north of the present site of the AGO, until Brown's family's return to his birthplace in Scotland following his murder by a disgruntled *Globe* employee in 1880. G. Blair Laing, the dean of Canadian art dealers, traced the collection in the late 1950s, but he somehow missed the O'Brien. When a British "picker" with Canadian connections came across it some 20 years later and contacted the Gallery, the curator was able to act quickly to acquire it because of the repatriation program.

While the curatorial staff of the AGO have taken the initiative in some of these repatriation purchases, they have resulted in most cases from an ability to respond quickly to sudden opportunity, opportunity that comes to our curators only because they have the reputation for rapid, decisive action. To maintain that reputation requires the constant support of the community through the annual fund-raising campaign, so that the necessary seed money is there to initiate the repatriation process. The Gallery knows that it can then count on the Cultural Property Export Review Board and the minister of communications to respond to yet another plea for assistance. The curators never know when such opportunities will arise – the repatriation of four more Canadian works, two pre-Confederation watercolours, a rare, haunting canvas of Hudson's Bay Company voyageurs by Frances Anne Hopkins and a stunning Allan Edson watercolour of 1883, has just been completed as this goes to press – but they are strengthened in their endeavours as collectors and custodians of our national heritage by the knowledge that support of the most immediate and effective sort is there.

Dr. Katharine Lochnan is curator of prints and drawings and Dennis Reid is curator of Canadian historical art at the AGO.

Lost Heritage Regained. Trier Galleries. January 25 – March 25.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed descriptions of programs consult the events listings on pages 4 and 5.	1 The entire Gallery is closed New Year's Day.	2 The AGO needs volunteers to do telemarketing one evening a month. Interested? Call 977-0414, ext. 263.	3 *Rendezvous with Art* / 5 pm Bring your friends to the Gallery. Admission is free on Wednesdays from 5:30 to 9 pm.	4 The Reproduction Shop has the largest selection of reproductions and posters in Canada.	5 *Artful Conversation* / 11 am & 2 pm Film *With These Hands* / 12:30 pm	6 Now that the holidays are over, why not indulge *yourself* at the Impulse Shop?
7 Exhibition *Permeable Border* / closes For Kids *Hands On* / 1–4 pm *Family and Community Studio* / 1–4 pm	8 Gallery, AGO Restaurant and Members' Lounge closed. Shops open. Art Rental and Sales Gallery / opens at 35 McCaul St.	9 Gallery School *Adult Studio Masters' Series* opens / 7 pm	10 *Rendezvous with Art* / 6 pm Gallery School *Adult Studio* opens / 7 pm	11	12 *Artful Conversation* / 11:15 am & 2 pm Film *The Peacock Revolution* / 12:30 pm	13 Gallery School *Advanced Studio* opens / 9 am
14 *Sunday Start with Art* / 11 am For Kids *Hands On* / 1–4 pm *Family and Community Studio* / 1–4 pm Lecture *Lipchitz: A Life in Sculpture* / 3 pm	15 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	16	17 *Art in the Morning* / 9:30 am *Rendezvous with Art* / 6 pm *Young at Art* / 7 pm	18 Exhibition *Jacques Lipchitz* / continues	19 *Artful Conversation* / 11:15 am & 2 pm Film *Bauhaus 50 Years* / 12:30 pm	20 For snacks and refreshments visit the Coffee Shop.
21 For Kids *Hands On* / 1–4 pm *Family and Community Studio* / 1–4 pm RCM *Concert* / 3 pm	22 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	23 AGO gift certificates are redeemable at all AGO retail outlets.	24 *Rendezvous with Art* / 6 pm Members' Evenings *Jacques Lipchitz* / 6:45 pm The fully licensed AGO Restaurant is open for dining on Wednesdays.	25 Exhibition *Lost Heritage Regained* / opens	26 *Artful Conversation* / 11:15 & 2 pm Film *Potters at Work* / 12:30 pm	27 Gallery Talk Signed for the hearing-impaired / 2 pm
28 *Sunday Start with Art* / 11 am Film *The Great Canadian Cartoon* opens / 1 pm For Kids *Hands On* / 1–4 pm *Family and Community Studio* / 1–4 pm	29 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	30 A $5 gift can go a long way when you send an AGO family admission voucher to a friend.	31 *Rendezvous with Art* / 6 pm Course *Splendours of the Renaissance* begins / 1:15 pm *or* 6:45 pm Gallery Hopping *Corporate Collection* / 7 pm	New memberships and renewals are processed quickly for you at the Membership Centre in the lobby.	Gallery talks and tours twice daily except Mondays. Visites commentées le dimanche à 14 h 30.	

THE COLLECTION IN FOCUS

AGO Acquires Print by Jacques Lipchitz

BY MICHAEL PARKE-TAYLOR

WHEN HITLER INVADED FRANCE IN THE SPRING OF 1940, Jacques Lipchitz considered suicide by poison, for he was terrified of falling into Nazi hands. At the last moment the artist was able to escape, and he gained safe passage to New York with the assistance of the Museum of Modern Art. Lipchitz arrived in America with no money and only a few drawings. Curt Valentin, an important New York art dealer who operated the Buchholz Gallery, came to his rescue by selling two drawings for 600 dollars – without taking his usual commission. It was the first money Lipchitz earned in the United States.

A print entitled *Le Chemin de l'exil* (The Road of Exile), which is dedicated to Curt Valentin and refers to Lipchitz's flight to America, was recently purchased by the Art Gallery of Ontario. The image of two intertwined figures seemingly locked in combat conjures up such art-historical precedents as Delacroix's *Jacob Wrestling with the Angel* and Gauguin's *Vision after the Sermon*. However, Lipchitz's formal treatment of the figures, which meld together into one entity, is in keeping with the ambiguity of much Surrealist imagery. Is the awkward yet poised stance of the figures a dance of death or a struggle for life? The crescent moon of the female head, which appears to engulf the head of her shadowy opponent, is reminiscent of a convention that Picasso used to depict the head in his Surrealist paintings and drawings of 1926 (which also influenced both Max Ernst and Wifredo Lam).

The dedication, "à Curt Valentin en toute amitié," refers to his friendship with the dealer, who had come to his assistance at a crucial moment. Printed in 1944, this etching with engraving and aquatint was probably executed under the guidance of Stanley William Hayter in New York. Hayter, who had arrived from Paris in 1940, operated the print shop Atelier 17, which attracted printmakers from across the United States who came expressly to study with the master printer. Hayter's own achievements as a Surrealist printmaker in the early 1940s also encouraged many of the European Surrealist "artists in exile" to print

Jacques Lipchitz (Lithuanian-American, 1891–1973), *Le chemin de l'exil*, 1944; etching with engraving and aquatint on wove paper, 48.0 x 31.5. AGO Purchase 1989.

editions at Atelier 17. Along with Lipchitz, these included Joan Miró, Yves Tanguy, André Masson and other European artists handled by Curt Valentin.

There is little documentation on Lipchitz's activity as a printmaker – it was not a major preoccupation of the artist, and his prints are rare. Nonetheless, Lipchitz commented when he came to study engraving with Stanley Hayter in 1942, "engraving was most attractive to me, but it seemed to interfere with my sculpture so that it actually frightened me . . . I always feel that an artist should continue to study and to learn even in techniques which are not his natural métier." When a sculptor translates his work into a two-dimensional medium, the results may be the product of thinking in three-dimensional terms. Such is the case with the etched lines of *Le chemin de l'exil*, which stand out in relief on the sheet like ribwork, while the strong tonal contrasts impart a plastic effect that no doubt appealed to Lipchitz the sculptor. Lipchitz wrote about the work: "Sometimes the drawings or gouaches resolved my ideas to the point where I felt no need to make a finished sculpture. Such was the case with *Road of Exile*, of which I made a number of versions and also an engraving. I wanted to make a sculpture of this, but for some reason the drawing became so resolved that there was nothing else I could do with it."

The subject matter of Lipchitz's print is in keeping with the iconography of his sculpture and drawings from the early 1940s, when he used themes from classical mythology (Hercules and Antaeus, Theseus and the Minotaur and the rape of Europa) to depict life-and-death struggles. These subjects reflected his own state of mind as the events of World War II impacted upon him. The war was one of the most traumatic events in Lipchitz's life. He was forced to leave his home, and he was concerned with the safety of his friends and the studio he had left behind. That the subject of *Le chemin de l'exil* refers directly to Lipchitz's flight from Europe suggests that the print can be interpreted as both a personal symbol of his crisis and a universal statement about the conflicts of war.

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Although *Le chemin de l'exil* was purchased too late to be included in the current Lipchitz exhibition, it will appear in the provincially circulating exhibition *Confrontations of Form*, which opens at the Macdonald Stewart Art Centre, Guelph, in November 1990.

Michael Parke-Taylor is assistant curator of prints and drawings at the AGO.

Exhibitions

Lost Heritage Regained
Trier Galleries
January 25 – March 25
Since it was established by the Government of Canada in 1977, the Cultural Property Export Review Board has been instrumental in repatriating works of art and halting the loss of significant cultural properties to foreign markets. This exhibition presents works from the AGO's prints and drawings and Canadian historical collections that were acquired over the past decade with the help of Cultural Property funds, including works by Gauguin, Degas, Rouault, Whistler, Lucius O'Brien and Robert Todd.

Jacques Lipchitz: A Life in Sculpture
Sam and Ayala Zacks Wing
through March 11
This is the first major retrospective in recent years of the work of the greatest Cubist sculptor of his generation. The exhibition brings together 134 bronzes and 30 drawings from six decades of Lipchitz's long and prolific career, including a superb group of Cubist carvings and bronzes of 1915–25, the little-known "transparents" of 1926 and works on the Biblical and mythological subjects that obsessed Lipchitz from the late 1920s until his death in 1973. The exhibition provides an important re-assessment of the artist's lesser-known and little-appreciated later work in the context of his entire oeuvre. Organized and circulated internationally by the Art Gallery of Ontario.

Sponsored by **American Express Canada, Inc.**, and **Olympia & York.**

AMERICAN EXPRESS TRAVEL RELATED SERVICES

OLYMPIA & YORK

4 hours and 38 minutes: Videotapes by Lisa Steele and Kim Tomczak
A Fraser Elliott Foundation Canadian Contemporary Exhibition
F. P. Wood Gallery
through January 14
The most comprehensive exhibition to date of works by Toronto video artists Lisa Steele and Kim Tomczak, comprising 12 videotapes produced collaboratively and independently between 1974 and 1988. Collaborative works include *Working the Double Shift*, 1984, and *Private Eyes*, 1987. Works by Lisa Steele include *A Very Personal Story*, 1974, *The Gloria Tapes*, 1979–80, and *Some Call It Bad Luck*, 1982. Kim Tomczak's works are *A Demonstration of Fear of Pain*, 1980, and *Paradise Lost*, 1981.

Organized and circulated nationally by the AGO. Supported by the generous assistance of the **Canada Council.**

Permeable Border: Art of Canada and the United States 1920–1940
Margaret Eaton Gallery
through January 7
The world's longest undefended border, between Canada and the United States, has historically permitted the free exchange of ideas between the two countries. This exhibition brings together works from a period when there was particularly close contact between the two nations and examines apparent similarities and differences in artistic expression. Includes works by Kathleen Munn, Charles Comfort and L. LeMoine FitzGerald, as well as Charles Sheeler, Edward Hopper and Rockwell Kent.

Organized by the Art Gallery of Ontario.

Generously sponsored by **Sun Life of Canada.**

SunLife

Walter Trier: A Celebration of Toys
Walter Trier Gallery and Anteroom
through January 14
The exhibition includes a selection of wooden folk toys from Saxony, West Germany, and watercolour illustrations that were originally created for a book on folk art researched and illustrated by Walter Trier in 1921–22. All works in the exhibition are part of the Trier-Fodor Foundation gift in the AGO's permanent collection.

Normally situated in the private garden of Walter Carsen of Toronto, this imposing bronze sculpture (h. 216.6 cm) made between 1926 and 1930 is on view in the exhibition *Jacques Lipchitz: A Life in Sculpture* through March 11.

Permanent Collection

Walker Court, E. R. Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth–20th-century paintings, 19th- and 20th-century sculpture and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries
Selections of Canadian historical art from the permanent collection.

J. S. McLean Gallery
New re-installation of works by the Group of Seven from the permanent collection, complete with such interpretative aids as audiotapes and computers.

Signy Eaton Gallery
The Signy Eaton Gallery is closed due to Stage III.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the permanent collection and loans.

Extension Services

The following exhibitions organized by the AGO will be circulated by Extension Services during the month of January. Dates are subject to change.

Will Ogilvie: Watercolours and Drawings (CONTACT)
Timmins Museum: National Exhibition Centre, South Porcupine
through January 7

Boris Anisfeld, "Fantast-Mystic": Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum
Art Gallery St. Thomas – Elgin
through January 21

Paterson Ewen: Phenomena Paintings 1971 – 1987
Glenbow Museum, Calgary
through January 28

The Victorian Cult of Beauty
Thunder Bay Art Gallery
through January 31

The Dada Period in Cologne: Selections from the Fick-Eggert Collection
Winnipeg Art Gallery
through February 11

Staffage to Centre Stage: The Figure in Canadian Art
A Selection of Recently Acquired Works on Paper from the Canadian Historical Collection of the Art Gallery of Ontario
Rodman Hall Arts Centre, St. Catharines
January 5 – February 24

Ron Martin 1971 – 1981
A Fraser Elliott Canadian Contemporary Exhibition
National Gallery of Canada, Ottawa
January 5 – March 4

The Victorian Cult of Beauty – Nancy Minty, Speakers Service
Thunder Bay Art Gallery
January 10

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario
Chatham Cultural Centre Gallery
January 12 – February 11

Dennis Reid, Speakers Service
Thames Art Gallery, Chatham
January 17

Cornelius Krieghoff – David Wistow, Speakers Service
Oakville Historical Society
January 17

For the Record: Ontario Women Graduates in Architecture 1920–1960
Wellington County Museum & Archives, Fergus
January 18 – March 30

Will Ogilvie: Watercolours and Drawings (CONTACT)
Tom Thomson Memorial Art Gallery, Owen Sound
January 26 – February 25

"Artists with their Work" Programs

Sylvie Bélanger: Installation
The Art Gallery of Peterborough
January 5–28

Douglas Kirton: Paintings
Tom Thomson Memorial Art Gallery, Owen Sound
through January 11

Talks and Tours

Gallery talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art and increase visual awareness. Topics are available at the information desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during January:

Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 6 pm* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays and Sundays at 2 pm*** and 4 pm
Visites commentées: le dimanche à 14 h 30

***Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour, which is followed by informal discussion.

****Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery talk followed by an informal discussion over complimentary coffee.

*****For the Hearing-Impaired**
On the last Saturday of each month at 2 pm, this talk is signed for the hearing-impaired. January's topic: *Jacques Lipchitz*

Lectures

Lipchitz: A Life in Sculpture
Alan G. Wilkinson, curator, 20th-century art, AGO
The Jackman Hall
Sunday, January 14, 3 pm
Join the exhibition curator for a slide presentation on the current major exhibition of Lipchitz's work.

Free with admission; however, tickets are required and may be obtained in advance at the information desk on a first-come, first-served basis.

Courses

The Splendours of the Renaissance
Dr. Francis Broun, art historian and consultant
The Jackman Hall
Wednesdays, January 31, February 7, 14, 21 and 28 and March 7, 1:15–3:15 pm *or* 6:45–8:45 pm
Rarely has there been an outburst of cultural activity to match the achievements of the Italian Renaissance. This six-week course will begin by examining the work of Giotto and Duccio and continue with some of the great innovators of the 15th century, such as Masaccio, Donatello, Piero della Francesca and Botticelli. Dr. Broun, who has lectured at the Gallery for the past 12 years, will then explore the work of the foremost talents of the High Renaissance: Leonardo, Raphael and Michelangelo.

Course Fee: Members, seniors, students, $65. Non-Members $75.

To Purchase Tickets:
In person: Visit the Education Services office on the lower level of the Gallery, Monday to Friday, 8:30 am – 5 pm (except holidays).

By mail: Send a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario, c/o the Scheduling Office, Education Services, Art Gallery of Ontario, 317 Dundas St. W., Toronto M5T 1G4. Include a telephone number where you can be reached during the day. Please indicate clearly which series you plan to attend.

By telephone: Please call 979-6601 during office hours. VISA, MasterCard and American Express accepted. Admission tickets will be held for pickup. Tickets are held only after payment has been made. Seating is general admission. No refunds.

For Kids

Hands On
Sundays, 1–4 pm
Hands On provides a playful and relaxed environment in which children and their parents can participate in a number of activities designed to promote a child's interest in the visual arts.

Come and create a fantasy self-portrait using costumes and a video camera, a "painting" made of light or a huge sculpture. Connections between these experiences and gallery viewing of contemporary and Old Master works can be enjoyed by the entire family.

Tickets for hourly sessions are available at the information desk every Sunday from October through May on a first-come, first-served basis. Children aged 4–12 must be accompanied by an adult. For more information call 977-0414, ext. 201.

Family and Community Studio
Anne Tanenbaum Gallery School
Sundays, 1–4 pm, beginning January 7
All visitors to the Gallery are cordially invited to drop by the Anne Tanenbaum Gallery School for the Family and Community Studio Sundays between 1 and 4 pm. Materials for drawing, painting, printmaking and sculpture are available, with direction provided by Gallery School artists.

Entrance is free with admission to the AGO. Children under 12 must be accompanied by an adult. Unfortunately, groups, clubs and organizations cannot be accommodated. Please contact Studio Co-ordinator Steven Bowie at 979-6621 for further information. Sponsored by **Crayola.**

Gallery School

Adult Studio
Anne Tanenbaum Gallery School
January 10 – March 15
The Anne Tanenbaum Gallery School continues to offer studio art courses for adults – for both the novice and the more experienced student. Winter-term courses include introductory, intermediate, life and portrait drawing, as well as painting, printmaking and watercolour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for 10 weeks. Tuition is $150 for Gallery Members and $200 for non-Members.

Also beginning in the winter term and running through the spring is a drawing course designed for more experienced students called *Drawing from Mark to Magic: The 20-week Workout.* Tuition is $240 for Gallery Members and $295 for non-Members.

Early registration is recommended because class sizes are limited. Registration is accepted by mail or in person and is confirmed upon receipt of payment. Cheques may be postdated to the first day of class. Faculty and courses are subject to change, and courses are available only upon sufficient enrolment. Call the Gallery School at 979-6621 for details.

Advanced Studio
Anne Tanenbaum Gallery School
Saturdays, 9 am – 1 pm
The Advanced Studio Program in Visual Arts for secondary school students begins its 1990 winter term Saturday, January 13 (9 am – 1 pm). Some places may still be available as of this issue of *AGO News* in the drawing, painting, sculpture and architectural design courses. Please contact the Gallery School at 979-6621 for further information.

The Advanced Studio in Visual Art program is generously funded by the **Eaton Foundation**, with special scholarships provided by **Shell Canada Ltd.**

Masters' Series – Adult Studio
Anne Tanenbaum Gallery School
Tuesdays, 7–10 pm, for 10 weeks
January 9 – March 13
Continuing this winter, the Masters' Series program introduces students to selected Old Master works from the permanent collection to be studied from a studio perspective with curatorial examination and discourse. Tuition fees are $150 for Gallery Members and $200 for Non-Members. Registration is by mail or in person only. Please contact the Gallery School at 979-6621 for further details.

Concerts

Du Maurier Council for the Arts Ltd. Presents Sunday Concert Series
The Walker Court
Sunday, January 21, 3 pm

Denis Brott, cellist.

The AGO's popular concert series, organized in collaboration with the Royal Conservatory of Music (RCM), features an exciting lineup of first-rate performing artists drawn from the RCM faculty, as well as instrumental and vocal ensembles.

Internationally acclaimed Spanish violinist José Luis Garcia joins Canada's premier cellist, Denis Brott, for an afternoon of chamber music. Mr. Garcia, who gives master classes at the RCM, is concertmaster of the English Chamber Orchestra, and Mr. Brott is an associate professor of music at the University of Toronto and a member of the Orford String Quartet. Both musicians are distinguished solo artists and chamber musicians and have performed with major orchestras around the world.

du Maurier Council for the Arts Ltd.
Le Conseil des Arts du Maurier Ltée

Films

Noon-Hour Films
Fridays at 12:30 pm in the Jackman Hall. Free with admission to Gallery. Entrance is through the main lobby.

January 5
With These Hands (1970, col., 60 min.)
Eight craftspeople discuss their work and demonstrate their skills in their own studios.

January 12
The Peacock Revolution (1968?, b&w, 25 min.)
The film examines the historical development of Art Nouveau and the social milieu in which it was formed.

January 19
Bauhaus 50 Years (1970, col., 25 min.)
The film documents the Bauhaus exhibition held at the Art Gallery of Ontario in 1969–1970.

January 26
Potters at Work (1976, col., 28 min.)
The film explores four aspects of the craft – firing the kiln, digging the clay, teaching the skill and making the pots.

The Great Canadian Cartoon
The Jackman Hall
January 28 – February 18
To celebrate its 25th anniversary, the Cinémathèque québécoise has organized an animation festival for circulation across Canada. The series is in two parts: *The Great Canadian Cartoon*, a collection of animated films by independent Canadian film artists, and *The Unknown Norman McLaren*, a tribute to this innovative Canadian filmmaker.

Presented in four parts at the AGO, the program was organized by Louise Beaudet, head of animation at the Cinémathèque québécoise, and its Canadian tour is co-ordinated by Martin Delisle. The series runs on four consecutive Sundays in the AGO's Jackman Hall, beginning January 28. Films are screened at 1 pm, and admission is $3 for each program. Entrance through the McCaul St. doors. For information please call 977-0414, ext. 260.

Please note: These cartoons are not for children.

Sunday, January 28, 1 pm

The Great Canadian Cartoon
1970–1983

The Little Girl and the Muddy Thing
by Bill Maylone, 1980, 52 sec.

Eurynome by John Stratton, 1970, 7 min.

Clip from *Anijam*, to be shown February 4.

Perspectives by Floyd Gillis, 1980, 3 min.

Reveille by Francine Léger, 1982, 5 min.

Hard Edge by Doris Kochanek, 1979, 4 min. 10 sec.

Fly My Spirit by Elaine Pain, 1980, 3 min.

Billy Doucette's Hornpipe by Claire Henry, 1980, 3 min.

Old Orchard, P.Q. by Michèle Cournoyer, 1982, 9 min.

Labyrinth by Shelly McIntosh, 1978, 3 min.

Brushstrokes by Sylvie Feler, 1982, 4 min.

In His Own Image by Dave Cox, 1980, 6 min.

Tearing by Kathy Li, 1980, 1 min.

History of the World in Three Minutes Flat by Michael Mills, 1980, 3 min.

The Censor by Gordon Lawson, 1980, 6 min.

Thanksgiving by Ken Wallace, 1972, 4 min.

A Hard Day at the Office by Al Sens, 1977, 6 min.

Metamorphosis by Barry Greenwald, 1975, 10 min. 36 sec.

Charade by Jon Minnis, 1983, 4 min. 32 sec.

The Grange

Don't forget to complete your visit to the AGO by seeing where it all began. The Grange, the first home of the AGO, from 1913 to 1922, was built in 1817 by D'Arcy Boulton, Jr., one of the town of York's leading citizens. It is the oldest surviving brick house in Toronto and is beautifully restored as a gentleman's house of the 1830s in Upper Canada.

Free with admission to the Gallery. Entrance to the Grange through front door, on Grange Park. Adult tours are arranged by calling 977-0414, ext. 237. A project of the Volunteer Committee.

Gallery Hopping

For tickets or more information please call the Volunteer Office at 977-0414, ext. 263. Gallery Hopping is a project of the Volunteer Committee.

Corporate Collection
Wednesday, January 31, 7 pm

We have arranged a tour of the outstanding collections of Tory, Tory, Deslauriers & Binnington and the Royal Bank of Canada. Meet in the north lobby of the IBM Tower, Toronto-Dominion Centre, 79 Wellington St. W. Tickets are $10 and must be purchased in advance. Refreshments included. For tickets please call the Volunteer Office at 977-0414, ext. 263. A project of the Volunteer Committee.

The Thomson Gallery
Thursday, April 5

Visit the outstanding personal collection of Lord Thomson of Fleet in the downtown Simpsons store. This newly opened gallery contains work by Canada's Group of Seven and by David Milne, J. W. Morrice, Emily Carr, Clarence Gagnon and Maurice Cullen. This special evening includes a buffet supper at the Arcadian Court. Tickets limited. For tickets or more information please call the Volunteer Office at 977-0414, ext. 411.

Springtime in the Brandywine Valley, Delaware
May 15–17

Visit Winterthur, home to the world's finest collection of American decorative arts, and Longwood Gardens, famous for its 20 greenhouses and for its 350 acres of gardens, now in spring bloom. Other attractions include the Nemours Mansion, the Hagley Museum, the Delaware Art Museum and the Brandywine River Museum, which houses paintings by three generations of the Wyeth family. For more information contact the Volunteer Office at 977-0414, ext. 263. A project of the Volunteer Committee.

Travel AGO

For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Cambridge
March 24 – April 7, 1990

Henry James once described England's Cambridge University as "the loveliest confusion of Gothic windows and ancient trees, of grassy banks and mossy balustrades." Following the success of our Oxford experience in 1987, we are offering a similar trip to beautiful Cambridge University for two weeks. Live and study in Clare College. Attend evensong and lectures on literature, art, architecture and gardens. Visit historic pubs, stately homes, cathedrals, and parks in full spring bloom. Enjoy Constable country and an afternoon at the races at Newmarket, and bring your scholarly adventure to a memorable end by spending two days in London.

Cruising the Danube
September 6–20

Fly to exotic Istanbul for a two-day stay at the Sheraton Hotel, then cruise on the Black Sea aboard the MS *Ayvazovskiy* to the delta of the Danube. There we board the MS *Ukraina*, our riverboat home for the next nine days as we follow the Danube for 1,800 miles to Vienna. Complete the adventure with a two-day stay at the Intercontinental Hotel in Vienna.

Texas
March 31 – April 6

From the gracious Mansion del Rio hotel, situated in the heart of the famous River Walk district of San Antonio, we'll venture into the hill country of Texas, ablaze with spring wildflowers. We'll visit the charming town of Fredricksburg, which was established in 1846 by German immigrants and is noted for its lovely wide streets lined with picturesque century-old buildings and antique shops.

Another highlight is a visit to the LBJ ranch – the Texas White House – situated on the scenic Pedernales River.

San Antonio's River Walk.

Yugoslavia
May 5 – May 20

Yugoslavia is a country of dramatic cultural contrasts whose mosaic of nationalities, religions and languages is matched by the variety of its landscape. Our tour begins in historic Belgrade, then follows picturesque mountain roads to the Adriatic, visiting remote medieval monasteries famous for their fine Byzantine frescoes. Then we'll explore the old walled coastal cities of Dubrovnik and Hvar and the ruins of Diocletian's palace in Split. After a stop in the beautiful lake country around Plitvice, our tour concludes with a stay in one of Europe's grand hotels, the Esplanade in Zagreb.

Looking Ahead ...

Amsterdam
Turkey
Ireland/Wales
The Two Berlins
Russia

Call the Volunteer Office at 977-0414, ext. 263, and have your name put on the list to receive a brochure.

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The Club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is $15, or $5 for students. For further information call the Volunteer Office at 977-0414, ext. 263.

Young at Art
Jacques Lipchitz: A Life in Sculpture
Wednesday, January 17, 7 pm

Tour a major retrospective exhibition that includes bronzes, carvings and drawings spanning six decades of this foremost Cubist sculptor's prolific career. After viewing the exhibition, we'll meet in the Members' Lounge for further discussion and drinks. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Ross Bleckner
Wednesday, February 21, 7 pm

Join Club AGO members for a tour of the Ross Bleckner exhibition. This contemporary American artist has worked in various abstract and representational styles, exploring the themes of death and mortality and the symbolism of light. Afterward meet in the Members' Lounge for further discussion and drinks. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Members' Activities

Tickets for Membership Programs

For the following programs tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. You may also purchase tickets in person at the Membership Centre during regular Gallery hours. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art at 5:30
The Grange Music Room
February 14, April 11 and May 9 at 5:30 pm

Join us for a provocative series of informal panel discussions for AGO Members and their guests. On Wednesday evenings you can share the thoughts and opinions of a lively company of artists, art dealers, critics, auction-house directors, lawyers and art-museum curators. The following topics will be discussed: February 14, *The Hot and the Not*; April 11, *Buried Treasures*; May 9, *An Artist's Life*. Tickets for the series are $30, and some tickets will be available for $10 on the day of discussion should seating permit. Wine will be served. Space is limited, so act now. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Sunday Start with Art
Jacques Lipchitz: A Life in Sculpture
Sunday, January 14 and 28, 11 am

Join us in the Members' Lounge for a continental breakfast followed by a tour on January 14 by Alan Wilkinson, curator, 20-century art, and by a docent on January 28. The Lipchitz exhibition highlights bronzes, carvings and drawings done by this prolific Cubist sculptor. Tickets are $7.50 and must be purchased in advance.

Ross Bleckner
Sunday, February 11, 11 am

Join us in the Members' Lounge for a continental breakfast followed by a tour of the abstract and representational works of American artist Ross Bleckner. The themes of death and mortality and the symbolism of light pervade these works, done over the last seven years. Tickets are $7.50 and must be purchased in advance.

Special Evenings for Members
Jacques Lipchitz: A Life in Sculpture
Wednesday, January 24, 6:45 pm

Unwind with a glass of wine in the Members' Lounge before joining Alan Wilkinson, curator of 20th-century art, for a tour of this comprehensive exhibition spanning six decades of this prolific Cubist sculptor's career. Dessert, coffee and conversation follow the tour. Tickets are $15 and must be purchased in advance.

Art in the Morning
Jacques Lipchitz: A Life in Sculpture
Wednesday, January 17, 9:30 am

Join Alan Wilkinson, curator of 20th-century art, who will tour this major exhibition, which includes bronzes, carvings and drawings spanning six decades of this foremost Cubist sculptor's prolific career. Meet in the Members' Lounge for a morning snack. Tickets are $5.50 and must be purchased in advance. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Ross Bleckner
Wednesday, February 14, 9:30 am

Join fellow Members for a tour of works by American artist Ross Bleckner. The exhibition includes 14 major paintings made over the past seven years in abstract and representational styles. Meet in the Members' Lounge for a morning snack. Tickets are $5.50 and must be purchased in advance.

Vogueing at the AGO **showed the hottest new fashions and raised funds for Stage III.**

Volunteers Needed for Telemarketing

Training, orientation and an opportunity to socialize over sandwiches and coffee are offered to Members interested in volunteering one evening per month from 5:30 to 8:30 pm to make telephone calls for the purpose of membership development. For more information, please call the Volunteer Office at 977-0414, ext. 263.

Shops and Services

Art Rental and Sales Gallery

January 8 marks the opening of our next installation of local contemporary artists. We have been busy picking new art to fill our new gallery space. The selection includes works from a wide variety of media, offering something for everyone. Knowledgeable volunteers are on hand to help with your choices. Members may rent for one to six months for $6 and up a month. Now located on the second floor of the Chalmers Building at 35 McCaul Street. New hours: Tues. – Sat. 10:30 to 4 pm, Sun. 1 – 4 pm. 977-0414, ext. 219. A project of the Volunteer Committee.

The Perfect $5 Gift

For your friends, family, and out-of-town visitors, this gift admission voucher, enclosed in an AGO fine art reproduction card, is the perfect $5 gift. The voucher entitles the recipient to a single or family admission to the AGO plus a 10% discount in The Reproduction Shop, The Impulse Shop, the AGO Book Shop, or in The Restaurant, and a chance at a free membership. Purchases can be made at the Gallery shops. Quantity discount. Inquire at the Volunteer Office 977-0414, ext. 263. A project of the Volunteer Committee.

The Book Shop

Watch for great buys. Our end-of-the-year clearance sale commences on Boxing Day and continues through early January.

The Impulse Shop

Now that the holiday season is behind us, take time to indulge yourself at the Impulse Shop. We carry interesting notepaper and cards for all those thank-you notes that must be written, and our office and desk accessories will keep you organized. Our children's section is full of innovative craft and idea books, and the Grange department offers a large selection of gourmet pickles and spices. A project of the Volunteer Committee.

Jewellery Shop

Our distinctive designs in sterling silver, brass, copper, leather, ceramic and mixed media delight with their aesthetic appeal and versatility. Several new artists have recently added fresh new dimensions to our impressive selection of creative costume jewellery. We can help you choose accessories for your favourite outfit or find the perfect gift for a special occasion. A project of the Volunteer Committee.

The Reproduction Shop

Don't let the January blues get you down. One of the beautiful Canadian winter scenes in our collection will lift your spirits. An extensive framing service is available. Members receive a 10% discount on sales of $10 and over. A project of the Volunteer Committee.

Edward P. Taylor Reference Library

Effective April 1, 1990, the Reference Library will close temporarily to all nonstaff readers. The library collections will be undergoing reorganization and temporary storage in preparation for their move to new quarters. The Reference Library will re-open in its new location in the Stage III southwest extension late in 1990.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35 mm slides, media kits and videotapes on a wide variety of art-related subjects for educational use throughout Canada for loan or for in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Membership Centre

For membership service and information, visit the Membership Centre in the lobby. New and renewal memberships are issued and gift memberships are always available. Tickets for all Members' programs are sold there, and inquiries about AGO membership are welcome.

Moments to savour. Close to 3,500 people took part in the highly successful joint AGO/McMichael Members' Day last September at the picturesque McMichael Canadian Art Collection in Kleinburg. Photo: John Reeves.

Spirited discussions on *Art* continued well after *5:30*, following the presentations of John Bentley Mays, Av Isaacs, Charles Oberdorf and Charlie Pachter (the latter two shown chatting with AGO volunteer Jane Aitken). The next *Art at 5:30* event, *The Hot and the Not*, takes place on February 14.

ART GALLERY OF ONTARIO

JANUARY 1990

AGO NEWS

Behind the Scenes

Curators' Circle Members Visit New York

THE SPECTACULAR OFFERINGS OF NEW YORK'S FALL ART season proved irresistible for 40 members of the Curator's Circle, who, led by AGO President Keith Hendrick and Curator of 20th-Century Art Alan Wilkinson, made a foray into Manhattan on the first weekend in November. Organized by Senior Development Officer Joanna Bonebakker and by Janet Scott, a longtime volunteer at the Gallery, the dynamic weekend's activities, scheduled between elegant dinners and receptions, included some of the best attractions the Big Apple has to offer. A visit to the elegant Manhattan residence of Mr. and Mrs. Robert Mnuchin, where works by Rothko, Schnabel and Pollock, as well as beautiful African sculptures, are strategically displayed in stately rooms furnished with remarkable restraint, was followed by a cocktail reception set up spontaneously in a large elevator at the Whitney Museum of American Art. The group was treated to excellent private tours of the Whitney's new installation of its permanent collections, as well as the exhibition *Picasso and Braque: Pioneering Cubism* at the Museum of Modern Art, which is the sensation of the New York art season. Cocktails in Sotheby's boardroom and a preview of their contemporary art sale in the afternoon were followed by a memorable evening of theatre on Broadway. The weekend was crowned by a visit to the Metropolitan Museum of Art to view the magnificent *Canaletto* and *Velázquez* exhibitions. As everyone agreed, it was a truly memorable trip, one to be remembered and repeated by popular request. For information about the Curators' Circle please call Joanna at 977-0414, ext. 388.

$1 Million Birthday Gift Benefits Gallery School

JOEY TANENBAUM CHOSE A UNIQUE WAY TO HONOUR his mother on her 80th birthday. On November 12, Mrs. Max Tanenbaum, a devoted patron of the Gallery for many years, was surprised with a $1 million donation on her behalf to the AGO's Gallery School. Joey Tanenbaum and his wife, Toby, are well-known for their generous support of the arts and for their dedicated service to the AGO. Joey Tanenbaum is a member of the AGO's board of trustees, and in addition to being chairman of the Old Masters Collection Committee is an extremely active and enthusiastic supporter of the Stage III campaign. "This gift by Mr. Tanenbaum for his mother reflects the generous support of the Tanenbaum family to public art education," commented Sheila Greenspan, head of the Education Services Division of the AGO. "They are supporters and lovers of art, and their spirit of friendship will be appreciated by all the families,

View of the spacious 11,500-square-foot Activity Centre, home of the Anne Tanenbaum Gallery School. Completed and in operation since 1977, this remarkable studio facility will be newly renovated as part of Stage III.

students and visitors who visit the Anne Tanenbaum Gallery School [as the facility will be called from now on.]" Since 1930, when Group of Seven painter Arthur Lismer introduced educational programs at the Art Gallery of Toronto (now the AGO) that linked studio activities with gallery viewing, the Gallery School has been on the international forefront in developing opportunities for experiencing the process of art making in an intensive studio environment within the museum context.

Access to A-V Material in Washington, DC

THE EDWARD P. TAYLOR AUDIO-VISUAL CENTRE IS pleased to announce that it has recently become the first Canadian extended-loan facility for audio-visual material from the National Gallery of Art in Washington, DC. Through the National Gallery's extension programs, slide programs and VHS videocassettes developed around travelling exhibitions and the National Gallery's renowned permanent collection are made available to schools, groups and individuals throughout North America.

The range of subjects available through this extension program covers the broad spectrum of the visual arts, spanning the centuries from ancient Egypt to the present and covering topics as diverse as costume and textile design and German Expressionist prints. The National Gallery is especially noted for the superb quality of its art documentary films, and the selections available from our centre reflect this commitment to excellence.

Inquiries about borrowing the National Gallery material should be directed to the loans consultant, audio-visual centre, 977-0414, ext. 258. Costs incurred in acquiring the VHS videotapes are financed by the generous Rogers Communications Inc. donation.

INUIT ART continued from p. 2

dealer Av Isaacs's excellent library of northern literature, acquired through a special donation/purchase arrangement. Mrs. Darrell Draper, the Jackman Foundation, the Richard Ivey Foundation, Harry Klamer, Samuel Sarick and Miriam T. Shiell all contributed generously to make this acquisition possible. Consisting of approximately 500 books and 1,000 periodicals, journals and catalogues, this collection ranges from historical writings to contemporary monographs on individual artists that provide invaluable documentation for Inuit art. In the space of a single year, the Art Gallery of Ontario became a major centre for the study of Inuit art.

Presently, the Inuit Art Collection Committee ensures that the Gallery will continue to build its collection, not only through donations of important individual works, such as the Kenojuak print *Bird Humans*, received in 1988 from Mr. and Mrs. Jules Loeb, and two large whalebone sculptures by Luke Airut and Laimekee Kakee, donated in 1989 by Mr. and Mrs. Richard M. Ivey, but also through the acquisition of entire collections. Recent acceptance of the Williamson Collection of Inuit Sculpture underlines the committee's belief in the importance of significant private assemblages entering the holdings of public institutions. The 207 sculptures in this collection focus on the Keewatin in the 1960s, with the work of John Tiktak and John Kavik forming an important nucleus. Included are several works from the *Sculpture/Inuit* exhibition, organized by the Canadian Eskimo Arts Council in 1971, including Kavik's *Somersaulting Man*.

Although Eskimo art has a 4,000-year history and is not subject to national boundaries, the major focus for collecting at the AGO will continue to be works produced in Canada during the contemporary period (1948–). In this area, due mainly to the Klamer and Sarick donations, the AGO Inuit collection is on its way to becoming truly comprehensive. Most of the recognized artists from across the North are represented by important works. The representational nature of the collection does not preclude areas of particular concentration, however. Areas identified as strengths will be enhanced through focused collecting, establishing the potential for concentrated study and thematic exhibitions. Works from the prehistoric and historic periods, for example, while relatively difficult to acquire, offer important insights into the subject matter and form of contemporary Inuit art. They are an essential component of any Inuit art collection and, as such, will be actively sought.

Over the next few years the exhibition program at the Art Gallery of Ontario will in large part be featuring works from the collection, reflecting collecting activity. Smaller exhibitions, such as *Flights of Fancy*, which will be circulated across the province of Ontario in 1991, will continue to be part of the Gallery's extension program, and a selection of works from the Williamson Collection will be shown at the AGO in 1990 prior to the beginning of its provincial tour. The Sarick Collection gives rise to a major exhibition opening in 1993 that will provide an opportunity to show the quality and depth of this vast collection to a national and international audience. In 1993, a series of one-person exhibitions, based in part on the strength of the AGO collection, will commence, beginning with the art of Luke Anguhuduluq and John Kavik. Scheduled for 1994 is an exhibition entitled *The Historic Period of Inuit Art*. As a reflection of the Art Gallery of Ontario's commitment to an active extension program, all of these exhibitions will be offered for tour.

Norman Zepp is curator of Inuit art at the AGO.

General Information

Admission
Adults: $4.50
Seniors with cards: $2.50
Fridays FREE for seniors
Students, full-time with cards: $2.50
Family (2 adults with children under 19): $9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30–9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $20
Nonresident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax-deductible donation): $100

Available at the Membership Centre in the lobby and by mail or telephone from the Membership Office. VISA, MasterCard and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office at 979-6619.

Notice to Members
From time to time, our mailing list is released to arts and other nonprofit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third-party use. Please call or write the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration or information, please consult individual listings for specific instructions. Otherwise:
– address the department specified in events listings
– specify date, name of event and number of tickets
– indicate your name, address (with postal code) and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Gallery Hours
Tuesday through Sunday 11 am – 5:30 pm, Wednesday 11 am – 9 pm. Closed Mondays.

The Grange Hours
Daily 12–4 pm, Wednesday 12–4 pm and 6–9 pm. Entrance from Grange Park.

Gallery Shops
The Gallery Shops are open daily 10:30 am – 5:30 pm, Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
New location at 35 McCaul Street, 2nd floor. Open for business Tuesday – Saturday 10:30 am – 4 pm and Sunday 1 – 4 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm. Wednesday evening to 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5–8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests noon–5 pm, Wednesday noon–9 pm. Closed Mondays.

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